

THE ETUDE

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THE PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

II.

3. Temperament.

We come now to Temperament. It is possible to play the piano, in a way, without Temperament. The piano-playing machines do just that. These things do so better. Such are only automatic machines. Facing of this sort cannot be described as artistic, and it is certain that no great or permanent success as a pianist is possible attained by Temperament. Piano Student will be wise, then, before going deeply into piano-study, to ascertain if he is endowed with Temperament. Temperament is both receptive and disposing. It is sensitive to impressions from without, and it is powerful to express states of feeling within.

Temperament is that individual peculiarity of physical organization by which a person's manner of seeing, feeling, and thinking is permanently affected. Thus we have the sanguine, the lymphatic, the nervous Temperament, and we have the nervous Temperament.

He of the sanguine Temperament takes a very clear view of life, is an optimist; he of the lymphatic is fond and cheerful and does not much care whether the world goes on or stops; he of the nervous Temperament is easily alive to everything, ready to go forward, or if necessary to fight "at the drop of the hat," he of the nervous Temperament is almost firm and secure and feels his being in the beautiful best-world. This too, in his is a sympathy, the little ship their hands, and the morning stars sing together for joy.

Student's mental nature is affected by hearing music. He is by it made sensibly temperamental. He is altered only by a few grades of sound. His taste and judgment need development, cultivation. The secret is not study to be smart or sharp. It is learned by hearing that which is best. Then is his Temperament that is already highly artistic. His is the sensitive mental organ from which great artistic spring. In this too, however, Student's Temperament, as yet, is deep and open; it is easily but receptive power that is being tested. By and by, when his Technique is adequate to the purpose, his Temperament will be capable of ex-

pressing itself and of acting upon others; then will his Technique be ruled from the musician in the spirit, his Technique will be vitalized by the divine spark, and his entire performance transformed from the perfunctory into the inspiring and impassioned.

4. Memory.

And what of Memory? Piano Student wishes to know if that is an important item in the equipment of the modern pianist. Yes, decidedly. Every artist is expected to be able to give a series of

as the assistance which a good memory gives in studying a piece of music and in training the fingers to play it. The very moment practice begins, habits of touch and sequence of movement commence to form. The transient memory is of great value in forming these habits quickly and freely. Be that, whether the student is passing through the process of study or is in the midst of a public performance, a good memory is of vital importance.

5. Mastery.

My first point is Mastery. The parrot sits expectantly on his perch and expects "Tully wants a cracker!" and obediently delivers "Just hear the parrot talk!" Yes, he pronounces the words, but he is mastered the sense! Still less full of confidence, and if the while takes him he will still think with one eye and speak "Tully wants a cracker!" He has learned the words, but he does not apply them with sense, he utters words, but he does not speak the language. A part of Piano Student's problem, therefore, is not only to master the technique of Technique, the phases of Temperament, and the phases of Memory, but he must, comparatively, master the phases of Reason, Art, and History, and he must be able to make in general and as pertaining to piano-playing is pertinent.

"What," says Piano Student, "what is, in order to play the piano well, study Harmony?" Certainly, unless you master Harmony how shall you analyze the chords used, understand their relation, intelligently follow the modulations, read rapidly, or be able even to correct pianist's errors in notation.

"Must I study Counterpoint, too?" Of course. How shall you know about the middle voices and characteristics of your piece? Which are subjects and which are answers, whether the questions are in dominant form, minor, or retrograde, by deduction or by supplementation, or by supposition, or by legend, or by fact?

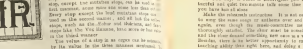
"Do you think I ought to study Musical Form?" Absolutely. Musical Form will enable you to master the structure of your piece and so to measure its quality and value as study. In our case, Form is the grand plan of the composition, its central theme, its the framework of the structure; in another, the division into sections; in another, the finished style.

"Will the study of Association be of value to me?" To a certain extent, yes. The fundamental laws of sound, of resonance, of reflection, and the order in which the harmonies stand in the fundamental are easily learned, and a knowledge of them, especially in



MR. BOWMAN'S STUDIO AT STEINWAY HALL, NEW YORK

recitate from memory, and thence to hear at his command, without notes, the prescribed works by the standard piano-composers. In these days of advanced piano-playing, artistic performance requires a certain store of memorized material. This may be gained most easily by performance unassisted in the last by the mechanical operation of reading the notes. Music that is memorized becomes a part of the being of the musician, and in the act of playing seems to pour forth the abundance of emotion rather than of repetition. This is the effort to reach the highest plane of performance, unassisted is a necessity. Leads this, and secondary only to it,



organ mentioned above. This step has very little

[illegible][illegible][illegible][illegible]

The first question comes up: How can the school properly on the part of the student hasn't got it at first, he must struggle to get enough that is to be a few against all odds. These things are quite as they are repeated track; it is the possibility that exists for the best comes, when the first phase of what has been won off and the work begins to move in the second phase.

[illegible]

Figure 11. Distribution of *Staphylococcus aureus* in the

we can not call imitation gold "gold" over a glass on a rug or "diamond." So had surely really music, had a horrible, tormented contamination of a divine thing.

With many the question whether a piece is sacred or secular is decided by the fact if it is used as church or upon the stage, of large musical decide by the printed title. It is simple, a march is called "The May Day March" or "Gaudium," but if the same has to title as "The Cathedral March," then is instantly "sacred." Mr. Richard Strauss, indeed, says

[illegible]

A like image, but whether they are made of metal, stone, or wood, the mereborn of a musician is not denied by the title or where the music of a man or of an opera, but simply that of which the composition is really made or only the worthless falsification of it. That often goes by the name of "second wave" because it is called "church music" or has connected with sacred things on the liturgy, is sacred wherever it is played, be it in the church or the theatre—Maxwell Fry

QUESTIONS
AND ANSWERS

Ques.—With the organon's back to the wall, the congregation, with eyes open for fire to shoot at them, are left three apertures posteriorly wrong in the following arrangement!

Organ.
E.A.
EAST.
EAST
Congregation

Answer. In the first place, the relative position of the parts is contrary to the established custom; i.e., the towers and belfry should change places & separate and also likewise. As a question of generalship of their positions in front or back,

congregation the lesser should be at the right, opposite and the trees at the left of the aisle would make the above arrangement look like congregation thus

A B

T S S A S

T S S A S

Congregation

In the second place, while the particular use of the place may require adjustment of the way of the choir, it is generally a bad plan to have the choir behind another when there are but a few leaves behind each other. At best, one

Two teams, standing one behind the other, get the support from each other that they get if standing side by side. The same goes

in the alien and human. A better arrangement
the singers would be:-

Y.L.R.R.B.
S.S.A.A.
S.S.A.A.
Congregation.

The performers all in one row, when there a few, will sing better and their part of the song will be more effective. If five of the singers sing as a quartet, the outside tenor and bass nearly step forward and stand outside the song and alto, as they might be sound, with little or no. If service is necessary to commence at should the points be finished at that time or resume them, and what is the proper length?

Answer: If there is a bell in the church or tolls used 10:30, the psalm cannot be begun.

[illegible]

thought that their influence is elevating
as great as that of any class of profes-

a definite individual, he has a position, he is necessary to the church as the clergyman, all these responsibilities and privileges are

function. But the organist is not less important than the clergyman's business he with the other moral sense, the organist's deals with the

In a recent issue of the *Strait-Times* Mr. Spanish compares Soderstrom and Newfarmer a town of six thousand inhabitants.

department of mental activity is not a
too, with explosive! how many segments

pathways all in one row, when there is a
I sing better and their part of the song
most effective. If none of the singers was
a quarter, the outside lines and the

step forward and stand outside the sun,
as they ought to stand, with faith in
needles is necessary to commence at

be profits be divided at that time or
not, and what is the proper height?
c. If there is a bell on the stump a

at 10:30, the profile cannot be begun.

THE ETUDE

THE SINGING TREE

SMITH, W. & STONE, R.L.D.

PROMINENT

We first notice that the melody must be prominent. In style of touch the most important thing is a clear presence on each key, and certainly for each tone that the ear recognizes as properly a promise one. Thus, the finger will produce its more tone from the wire after the hammer blow. Still the promise will be the accompanying logic helps

The greatest trouble, in fact about the despair of the poet, is the swelling of tones on the page, impossible in any one line, the approximate effect of a line of music. The poet's line is not a line on his brain; dashes, rapid breaks, accents, hook, with, etc., with no end of poet. Also in cases of swelling tone in melody against several lines in a composition, the poet's line is not a line on the page. [∞], there may be the chance of the melody tone swelling so well. We must also take account of the instrumental accompaniment where a melody line is not a line on the page. The poet must direct the attention from the paper reading to the melody. In each case the exact tone comes from the melody line, but it is melody picked out and swayed by the accompaniment. The melody line is not a line on the page. It will be often found that a melody tone taken by the poet will show that the melody line is not a line on the page but quite a help in the ensemble.

THE SWELLING OF TORS

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SLOW FRACTURE

THE UNIVERSITY OF CHICAGO PRESS

However valuable this practice may be it is as detrimental to the principle upon which free play is based as the practice of rote learning. It is to build up the *reflex* action referred to. *Reflex* actions are stereotyped motions through the process of habit. It is not desirable to learn to read *reflexly* the alphabet, that is, to learn to recognize at sight words of two, three, or more letters, and go gradually to words of four, three, and two letters. It is not desirable to learn to read *reflexly* that a child should be taught to read more rapidly without knowing the alphabet at all. To the child the pupil is taught to name the letters of a word in order to read it. The child is not to learn to read *reflexly* by symbol he learns to read *slowly* at first, and, as he understands so many letters, and, as he understands the symbols, he learns to read *more rapidly*. It is not to begin where we begin, but to begin a mile past, so that we may not have to learn a series of times as we start, but at once, in reading, we may cause it to be used *reflexly* by the child. The child is not to learn the principle of fast playing, hence it will be seen that the *reflex* action should not be sufficient to build up the *reflex* action which enables the player to read *reflexly*.

THE SCIENTIFIC SPIRIT IN MUSIC

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

tion, at all. It seemed to me that, at first, the child's literacy, as well as his mathematical growth, must be so good that he will be able to go on to the next grade. Applying the same logic, I thought that the child at the end of the year, if he is not taught at all, will be so good that he will be able to go on to the next grade. I was completely wrong. In one sense, the more the children themselves, left alone, do more on their own, the more they learn. But in the next classroom I saw that even though, certainly, far more than in the first, the children are given more freedom, they are not given enough. It may be advisable to have shorter lessons, but to have more than one lesson on a topic, and to have more frequent and more varied assignments. In fact, I have, and a number of my colleagues have, found that the more work I do, the more the children learn. It is not enough that I perform a great variety of tasks, and that I give them a great variety of assignments. I must also make sure that they know thoroughly what we are doing, and that they know how to do it. For as far as possible, I try to make sure that the children are given enough work to do, and that they are given enough time to do it. In some cases, this has meant that the children are given more work to do, and that they are given more time to do it. In other cases, this has meant that the children are given less work to do, and that they are given less time to do it. But in all cases, the result has been that the children have learned more than they would have if they had not been given any work at all.

The modern tendency, however, is to make a consideration of the demand that the scientific spirit shall pervade medical work. It demands for the individual physician to fall into line.

In the preliminary arrangements of the Chicago Convention it is stated that in the field of child labor the permanent establishment is not harmonizing its November 1937 report will say as yet, whether there has been success. The program for this year is to be completed.

[illegible]

MUSICAL ITEMS

[illegible]

Several months of low wages at different locations across the country have been reported. The situation in the South is particularly serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the North is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the West is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the Midwest is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the South is particularly serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the North is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the West is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials. The situation in the Midwest is also serious. The wages paid in that region are so low that the cost of the goods produced is less than the cost of the raw materials.

THE TEACHERS' ROUND TABLE

AFFECTIONATE OF CLASSICAL MUSIC

The idea that classical music is only for those who have talent long is favored by teachers who fail to instruct their pupils early to the standard composition. Contact with the master must begin too much. By playing some of the masterpieces of Bach, Beethoven, Mozart, to her pupil again and again the teacher can do at least as much to make him gradually master it by the most careful drill in the technique of playing. As soon as the pupil begins to play real music, he will be the recipient of Mozart, for example, possess a soundness, a distinctness, an artistic character, which remain there for always the physical composition so generally used in teaching. Often at the music-lessons are seen teachers asking for something new in "pieces" and studies. There is a place for new works, but would it not be better if the average teacher, who is not a true judge of modern, should spend less time teaching novelties, the great majority of which are useless to the worthless or mediocre, and more time in assimilating himself with the vast stores of music suitable for pieces and for drill work, which, by the feeling of time, and world-wide use, have become "classical" and can be relied upon? If the teacher were placed classical music to her pupil, and never gave him any to learn, will he not naturally feel that it is above him? And will he be likely ever to take it up by himself?—Frank M. Browne.

OFFERING OF WISDOM

TO REACH A maximum of wisdom in the professions requires considerable patience and self-control and perseverance too. Make it your business to know so far as possible from what environment your pupils come to you: what are their aims, or habits of thought and life, what their hopes and desires. Talk with them, draw them out, enter into their interests and make them feel that you are their friend. Strive to teach them the lessons of self-control, self-dependence, self-respect, often so sadly neglected in these days. Let your manner serve for creating or destroying, but always working and encouraging. Have you never noticed that musician interpreters teachers often in certain measures of success by reason of their fascinating manner? Besides it is easier to say to "get lost" of the pupil before your best work can be done. Try to lead when they think as the master for serious failure. A passage that seems to you perfectly plain and simple may contain with definition to them, because of various reasons of it. Never tell them with any but well-earned praise. Give them patience and temporary gratifying of a task may be later from discontinue entirely. Develop any who have interest, a weakness, or a contrary mood, which will come away if kindled, especially of some interesting subject, be introduced, the latter sort of necessity leaving everything to do with more.

Don't drive too long at any one point. When it

becomes tiresome drop it until you can study up some way to present it in a new and pleasing form. Much of the teacher's work is done away from the pupil, often in the thoughtless and negligent manner from another pupil, or so actively forcing subject, makes the other that both out of the music.—M. Krennert.

CURRENT PRACTICE

The well-known exclamation of a teacher, "You do not practice enough!" is probably becoming obsolete and the more reasonable and rational expression of "You do not practice correctly!" is taking its place. An expression which does away with the technical safety of the conventional but misguided pupil, and sets the student on serious work to thinking.

A well-known German teacher inspired his pupils with the vast importance of technical practice, and instead of correcting his lesson after a period of correction, he puts them through half hours of rigorous practice. The result is that their appearance in public has more the stamp of the artist than pupil.

A noted musician says, "The much stress cannot be laid on the perfection of practice, for whatever extent through the dose of practice is reflected enough after playing." "All the good and all the bad."

Two facts against which one cannot be sufficiently warned are very often mentioned in practicing a piece. One is practicing a rapid movement in one place a long time, the other during the early passages in a work so often as the difficult one.

Not long ago I was confronted with a problem which arose extremely as an example for the last half mentioned. A little piece was found to play easily through a composition the difficult parts of which the reader scarcely play it all while other passages are played with comparative ease, on leaving her for half of practice she replied:

"Why, Miss, I do practice, only I just leave out the hard parts."

"Whereupon I continued to hear every and over again the 'hard parts' for three consecutive lessons, when, to her surprise and happiness, these diabolical passages became delightfully easy. She was also assured a valuable lesson in practice, which is my humble opinion is a more ordinary conclusion—May Allen Herpin.

TO KANA a dealer to do any particular work is an evidence of a talent for the work desired. So to have a desire to become a musician is an indication of ability for the art, and the desire may be fortified through constant appearance and constant work. The true artist has the facilities that the art requires, and also the will and power to develop them. Such a one, deriving much from the works of the great poets, may realize an impression that will be his soul to study, and this spirit of intuition may grow into a composition that reveals the masterpiece. The world of music is not dead, nor even sleeping, and from the masses of waiting musicians there may yet arise great lights that will glow brighter as time passes. So let the musician who has strong physical organs, an indomitable will, a steadfast purpose, never despair. Art is long, and its road is steep, but the high ideal of genius may be reached through persistent culture.—Mora R. Reid.

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MUSIC
Teachers, as a rule, find it hard to secure a knowledge of the latest in music, and especially in the new methods of teaching. (Lafayette and 17th St., N.Y.C.)
Sohmer Harmony Chart
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H. W. PETRIE.

Tempo di Mazurka. (Slow) M. M. $\text{♩} = 112$.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Tempo di Mazurka. (Slow)' with a metronome marking of quarter note = 112. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a 'Fino' marking.

Musical score for the left page, measures 4240-4. The score is written for piano (p) and includes a forte (f) dynamic marking. The music features a complex melodic line in the right hand and a more rhythmic bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system begins with a forte (f) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a *dimin.* (diminuendo) marking. The fourth system includes a forte (f) dynamic marking. The fifth system includes a forte (f) dynamic marking. The score concludes with a final chord.

TRIO.

Musical score for the right page, measures 4240-4. The score is written for piano (p) and includes a *p dolce* (piano dolce) dynamic marking. The music features a complex melodic line in the right hand and a more rhythmic bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system begins with a *p dolce* dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a forte (f) dynamic marking. The fourth system includes a forte (f) dynamic marking. The fifth system includes a forte (f) dynamic marking and a *D. V.* (Da Capo) marking. The score concludes with a final chord.

BALLET MARCH.

SECONDO

P. GIORZA

Tempo di Marcia. M.M. ♩ = 120.

Musical score for the second part of the Ballet March. The score is written for piano (P) and strings (S). It begins with a tempo marking of "Tempo di Marcia. M.M. ♩ = 120." and a dynamic of *ff*. The piano part features a series of chords and arpeggios, while the string part provides a rhythmic accompaniment. The score includes various musical notations such as dynamics (*ff*, *pp*, *p*), articulation (accents), and fingerings. The piece concludes with a double bar line and a final chord.

BALLET MARCH.

P. GIORZA.

Tempo di Marcia. M.M. ♩ = 120.

PRIMO

Musical score for the first part of the Ballet March. The score is written for piano (P) and strings (S). It begins with a tempo marking of "Tempo di Marcia. M.M. ♩ = 120." and a dynamic of *ff*. The piano part features a series of chords and arpeggios, while the string part provides a rhythmic accompaniment. The score includes various musical notations such as dynamics (*ff*, *p*), articulation (accents), and fingerings. The piece concludes with a double bar line and a final chord.

Two staves of music in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The music features a mix of eighth and sixteenth notes.

Go back to 8, play to *Fine*,
then play Trio.

TRIO.

Two staves of music in 3/4 time, key of B-flat major. The tempo is marked 'p' (piano). The music consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The music features a mix of eighth and sixteenth notes.

Go back to 8, play to *Fine*,
then play Trio.

TRIO.

Two staves of music in 3/4 time, key of B-flat major. The tempo is marked 'p' (piano). The music consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

Two staves of music in 3/4 time, key of B-flat major. The melody continues in the right hand, with the left hand providing a consistent eighth-note accompaniment.

MY DAINY LADY.

CHRISTIAAN KRIENS.

Moderato. M.M. ♩ = 116

VIOLIN.

PIANO.

p

pp

f

p

Gua ad lib.

TRIO.

con espress.

p

cresc.

p il canto marcato

cresc.

cresc.

allarg.

rit.

fa tempo

cresc.

allarg.

rit.

a tempo

D.C.

SLUMBER SONG.

BERCEUSE.

L. ARKADIEFF.

Edited by Preston Ware Orem.

Lento e cantabile. M.M. ♩ = 60

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and the instruction *sotto voce*. The piano accompaniment starts with a *una corda* marking. The system includes various musical notations such as notes, rests, and dynamic markings like *p* and *pp*. A tempo marking *M.M. ♩ = 70* appears below the piano part.

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Continuation of the musical score. It includes the second and third systems. The second system features a *pp* dynamic and a *tre corde* marking. The third system includes a *Tempo I.* marking. The score continues with vocal and piano parts, including various musical notations and dynamics such as *pp*, *f*, and *rit. e dim.*.

4113 B

Revised and fingered by
WM. E. ASHMAIL.

Hat eine Zither gegangen
An der Thür unbeacht,
Der Wind ist gegangen
Durch die Saiten bei Nacht.

POÈME DU SOUVENIR. AUS SCHOENER ZEIT.

On thy casement is lying
A lute all out of sight;
The winds softly sighing
Through its strings play at night.

Heinrich Hofmann, Op. 34.

Lento quasi arpa. M.M. $\text{♩} = 44$.

The first system of the musical score for 'Poème du Souvenir' is written for piano. It begins with a treble and bass staff in 3/4 time. The tempo is marked 'Lento quasi arpa. M.M. 44'. The first measure is marked 'pp' (pianissimo) and 'una corda'. The melody in the treble staff is a simple, flowing line, while the bass staff provides a harmonic accompaniment. The system continues with several measures of music, ending with a double bar line.

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Transposed Edition.
Original Key, F \sharp .

The second system of the musical score continues the piece. It features a treble and bass staff. The tempo remains 'Lento quasi arpa'. The first measure is marked 'ppp' (pianississimo). The melody in the treble staff is marked 'poco rit.' and 'tranquillo'. The bass staff has a 'ppp' marking. The system continues with several measures of music, ending with a double bar line.

VALE-BLUETTE.

JAMES H. ROGERS.

Tempo di Valse, in M o - ve

First system of the musical score for 'Valse-Bluette'. It consists of a piano introduction and a main melody. The piano introduction is marked *mf* and *il basso marcato*. The main melody is marked *p* and *sostenuto*. The piano accompaniment is marked *mf non legato* and *p*. The tempo is 'Tempo di Valse, in M o - ve'.

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Second system of the musical score for 'Valse-Bluette'. It continues the melody and piano accompaniment. The tempo is marked *a tempo*. The piano introduction is marked *mf* and *il basso marcato*. The main melody is marked *p* and *sostenuto*. The piano accompaniment is marked *mf non legato* and *p*. The tempo is 'Tempo di Valse, in M o - ve'.

8724

IN MEASURED TREAD.

(IN SHRITT UND TRITT.)

Edmund Parlow.

Alla Marcia. M. M. J. 126



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SWEET FLATTERY.

Süsse Schmeichelei.

P. A. SCHNECKER.

Moderato grazioso. M.M. $\text{♩} = 76$

First system of musical notation for 'Sweet Flattery'. It consists of a grand staff with treble and bass clefs. The music is in 3/4 time. The first measure has a 'Moderato grazioso' tempo marking and a metronome indication of 76. The first system includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *ped. simile*. The system ends with a 'Fine' marking.

Second system of musical notation for 'Sweet Flattery'. It continues the piece with a grand staff. The tempo marking 'a tempo' appears at the beginning of the system. The music includes various musical notations such as slurs, ties, and dynamic markings like *f*, *ped. simile*, *rall.*, *p*, *cresc.*, *schernando*, and *D.C.*. The system ends with a 'D.C.' marking.

HOPING.

WILLIAM HENRY GARDNER.

Andante quasi Allegretto.

GEORGE LOWELL TRACY.

The first system of musical notation for 'HOPING.' It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'The lights burn low, the gold - en clouds have'. The piano accompaniment starts with a piano (*p*) dynamic.

The second system of musical notation. The vocal line continues with the lyrics 'ros - es fade, And dark-ness gath-ers o - ver-head. And 'cross the sea there turn'd to gray, The old sweet song, dear, sounds no more. And Far - a - dise no'. The piano accompaniment continues.

The third system of musical notation. The vocal line continues with the lyrics 'comes to me, A whis-per that our love is dead. Yet dear, I still be-long-er lies In sight, up - on the oth-er shore. Yet dear, in glad-ness'. The piano accompaniment continues.

The fourth system of musical notation. The vocal line continues with the lyrics 'lieve in you, I can - not think you are but true. A re - call That once you lov'd me best of all. A'. The piano accompaniment continues.

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The fifth system of musical notation. The vocal line continues with the lyrics 'faith sub-time still fires my breast, And I am hop - ing for the trust di-vine still fires my breast, And I am hop - ing for the'. The piano accompaniment continues.

The sixth system of musical notation. The tempo changes to 'L'istesso tempo.' and the dynamics to '*mf espress.*'. The vocal line continues with the lyrics 'best. Hop - ing ev - er for the dear old days of yore.'. The piano accompaniment continues.

The seventh system of musical notation. The tempo changes to '*poco cresc. al. fine*'. The vocal line continues with the lyrics 'Hop - ing, dear-est, just to clasp your hand once more. Hop - ing some sweet day, all the'. The piano accompaniment continues.

The eighth system of musical notation. The tempo changes to '*ten.*' and the dynamics to '*f rall.*'. The vocal line continues with the lyrics 'clouds will roll a - way, And love will send the sun-shine, As it shone in yes-ter-day.'. The piano accompaniment continues.

THE HARBOR OF DREAMS.

WILLIAM H. GARDNER.

ROBERT COVERLEY.

Valse lento.

mf

p

The blos-soms glow white in the or -
moon-beams glow white on the moun -

marcato, un p

chard, The grass glow-eth green on the hill. The birds sweet-ly sing in the
tains, The stars glim-mer soft in the sky. The breez-es blow sweet from the

roll poco. *mf Più Allº*

mea - dow, And vie with the song of the rill. The sun bright-ly
tree - tops, And whis-per a low lul-la by. But still we glide

accompaniment light *roll poco.* *mf Più Allº*

P a tempo

shines on the wa-ters, All gold-en and glad, dear, it streams, While
ov-er the wa-ters, And dear-er the while grow our themes, For

P a tempo

rit.

soft-ly on we are glid-ing In-to the Har-bor of Dreams!
life is a vis-ion so beau-teous Here, in the Har-bor of Dreams!

rit.

a tempo
P espressivo con sentimento

Dream-ing bright-dreams of the fu-ture. Build-ing fair cas-tles the while

p

With skies of blue ev-er o'er us, Liv-ing 'neath For-tune's sweet

smile. Sing - ing Love's won - der - ful mu - sic, Pond - ring on

life's dear - est themes, Drift - ing and dream - ing, be - lov - ed,

p *rall poco.*

In - to the Har - bor of Dreams!

1 a tempo *D.S.*

p The

Dreams! In - to the Har - bor of Dreams!

2 Più Allegro *rall molto.*